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ACCESSIONS AND NOTES

TWO PORTRAITS.—A portrait of Bismarck, by Franz von Lenbach, has been given by Mr. George F. Baker. It is one of a number of portraits of the great statesman which this artist executed. This work, signed and dated 1887, is a drawing on gray paper and, though only black and white and red chalk are used, the suggestion of color is as complete as in many of the painted portraits. The characterization, though not so melodramatic as in some of the examples, loses nothing on that account. It is a valuable accession and forms a complement to the painting by Lenbach owned since 1911 — the portrait of Professor Edwin Emerson, on exhibition in Gallery 18.

Another gift received from Mr. Baker is a portrait of the artist by William Orpen, whose exhibition at Messrs. Knoedler & Company's in March was one of the interests of the picture season. The painting owned by the Museum, to which he has given the title: *Leading the Life in the West*, was the most discussed of all the works there shown and is too familiar to require description in this place.

William Orpen was born in 1878, near Dublin, in which city he received his first instruction in drawing. In 1895, he went to London and studied at the Slade School, which has produced such an extraordinary number of painters of excellence from the time of Legros' connection with it. Orpen's success was early, and it has continued. This portrait of himself is regarded as his most noteworthy painting up to this time. B. B.

A PAINTING BY DOUGLAS VOLK entitled *Little Mildred* was recently purchased and is now exhibited in the Room of Recent Accessions.

Douglas Volk, who was born in 1856, studied at the *École des Beaux-Arts*, Paris, under J. L. Gérôme. A picture by him,

The Young Pioneer, was bought by the Museum in 1907 and is on exhibition in Gallery 14.

THE CLOUD BY LÉON DABO.—The painting by Léon Dabo entitled *The Rockets; Rain of Fire*, which was bought in 1912, has been exchanged for *The Cloud*, a later picture by the artist, which seems to all concerned a more excellent example. *The Cloud* is a night scene on the water, with two or three sailing-boats. The picture gets its name from the great cumulous cloud which shows light against the dull sky and reflects on the ridges of the waves in the foreground.

AUTOGRAPH LETTERS OF R. SWAIN GIFFORD.—Mr. Frank Jewett Mather, Jr., has presented to the Library two autograph letters of R. Swain Gifford, one addressed to [Edmund Clarence] Stedman, and dated 1880, and the other to George Fuller, dated Paris, France, 1855.

Accompanying the latter is a four-page account of Gifford's visit to Ruskin, in London, in which the writer describes the appearance of the man, his earnestness, and his desire to devote the best part of his life to engraving the works of Turner, as up to that time they had never been well engraved. In order to accomplish his task, Ruskin formed a class of engravers for this work. By taking his pupils mostly from the working classes, mechanics who had never been taught at all in art, he hoped to get rid of everything like conventionalism. Ruskin admitted that the prints would be costly, ten or fifteen guineas each.

Reference is also made to Ruskin's rejection of many of the plates for the third volume of his *Modern Painters* on account of dissatisfaction with the engravers' work.

When Gifford informed Ruskin that he was going to Paris to avail himself of its facilities for studying the figure, Ruskin discouraged his giving much time to this, and said, "It would be more use to draw

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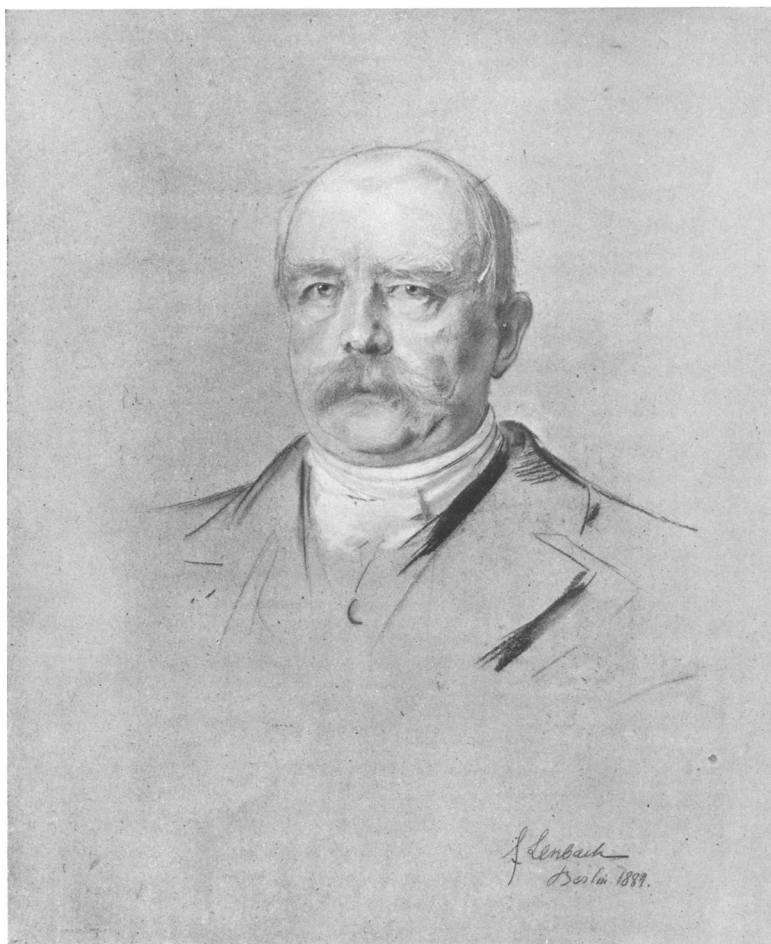
VOLUME IX

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NUMBER 5



LEADING THE LIFE IN THE WEST
BY WILLIAM ORPEN



DRAWING: PORTRAIT OF BISMARCK
BY
FRANZ VON LENBACH

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

trees on the Boulevards. The figure should either be principal or nothing. In landscape, figures should be *bad*."

Mention is also made of the splendid collection of Turner's drawings owned by Ruskin. Ruskin admitted that in many of his works Turner indulged in freaks and vagaries, and was fond of puzzling people by doing just what they would not expect him to do. W. C.

MEMBERSHIP.—At a meeting of the Board of Trustees of the Museum, held on Monday, April 20th, the following persons were elected to membership:

FELLOWS FOR LIFE

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GEORGE A. KESSLER

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BRECK TROWBRIDGE
ORME WILSON, JR.

95 ANNUAL MEMBERS

LECTURES AND VISITORS AT THE MUSEUM.—On the evening of April 11th one of the Educational Walks of the Arbeiter Ring was conducted in the Museum by Mr. S. Liberty, who is directing this work. Dr. B. Liber gave an instructive and pleasing talk in popular Yiddish on the subject, How to Know the Beauty in a Painting, and then took the group to the galleries, where he pointed out some of the elements of beauty in the paintings. Nearly two hundred Yiddish-speaking people who had not hitherto seen the Museum were present.

Continuing the work for the blind begun in 1913, two lectures have recently been given for the blind in the Lecture Hall as follows: on April 17th at 3.30 p. m. Miss Bernice M. Cartland spoke on The Art of Egypt, and on April 24th at the same hour Miss Florence M. Bennett followed with a talk on The Art of Greece. On each day the audience accorded the speaker most alert and responsive attention, and with eager grasp and keen intelligence examined the representative objects brought together for their handling.

On April 18th a second lecture specially designed for salespeople was given in the Lecture Hall at 8.15 p. m. The speaker was Mr. C. Howard Walker of the School of Fine Arts, Crafts, and Decorative Design of Boston; his topic, Interior Decoration from the Eleventh Century to Modern Times.

The Museum extended its hospitality on April 18th to the representatives of the Classical Association of the Atlantic States, who were holding a convention at Barnard College.

CONVENTIONS.—As announced in the April BULLETIN the annual sessions of the American Association of Museums and the American Federation of Art for 1914 are to be held close together both in time and place; the Association at Milwaukee and Chicago from May 19th to 21st and

the Federation at Chicago from May 21st to 23rd. Thus an unusual opportunity is afforded for the members of each organization to know the work of the other, especially as each has set apart one session in Chicago when the members of the other association are cordially invited to attend and participate, and the Art Institute of Chicago tenders a luncheon jointly to the two organizations on May 21st.

The subjects of the papers to be given at the meeting of the American Association of Museums are not yet announced. The three principal sessions of the American Federation of Art will be devoted to the following general topics: Progress in the

Solution of Problems of Art in American Communities — including, among other papers, discussions of Municipal Parks and Playgrounds and Art in Trades; Art Commissions — their Contribution to the Solution of Problems of Art; and How the American Federation of Art Can Assist in the Solution of Problems of Art in American Communities, at which session the reasons for the formation of the federation, its history, and its scope will be considered. At the last session John E. D. Trask, Chief of the Department of Fine Arts of the Panama-Pacific International Exposition, will speak on the Influence of World's Fairs on the Development of Art.

LIST OF ACCESSIONS

APRIL, 1914

CLASS	OBJECT	SOURCE
ANTIQUITIES — EGYPTIAN . . .	†Seventeen gold pendants in the form of rams' heads, probably XVIII dynasty; fifteen gold pendants in the form of flies, probably XVIII dynasty; six gold pendants in the form of heads of the Goddess Sekhmet, XVIII dynasty or later. . . .	Gift of Mr. Edward S. Harkness.
ARMS AND ARMOR	†Banner, Alexander VIII, Italian (Roman), 1689-1691.	Purchase.
	†Two banners, Turkish, eighteenth and nineteenth centuries; Banner, Swiss, eighteenth century	Purchase.
	†Two Mandarin swords, Chinese, seventeenth century.	Purchase.
	*Eighty-three sword guards, Japanese, sixteenth to nineteenth century.	Gift of Mrs. Adrian H. Joline.
CERAMICS	†Bottle, Rhages, Persian, twelfth century	Purchase.
	†Two teapots, two cups, two saucers, tea-caddy, covered bowl with saucer, Meissen ware, German, eighteenth century; two jars, Chantilly ware, late eighteenth century; cup and saucer, 1776, covered bowl and saucer, 1777, cup and saucer, 1793, Sèvres ware — French; thirty-two figures and ornaments, two groups, two candelabra, ten candlesticks, twenty-three vases, six bowls, four	

*Not yet placed on Exhibition.

†Recent Accessions Room (Room 6, Floor 1).